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MEMBERS IN ATTENDANCE AT THE FIFTEENTH
ANNUAL SESSION.

Cyrus Adler, University of Pennsylvania, Philadelphia, Pa.
Joseph Anderson, Waterbury, Conn.
Charles J. Buckingham, Poughkeepsie, N. Y.
Oscar H. Cooper, Yale College, New Haven, Conn.
Martin L. D'Ooge, University of Michigan, Ann Arbor, Mich.
Thomas H. Eckfeldt, Wesleyan University, Middletown, Conn.
James M. Garnett, University of Virginia, Albemarle Co., Va.
Thomas D. Goodell, Public High School, Hartford, Conn.
Charles W. Haines, Sachs's Collegiate Institute, New York, N. Y.
Isaac H. Hall, Philadelphia, Pa.
Calvin S. Harrington, Wesleyan University, Middletown, Conn.
Karl P. Harrington, High School, Westfield, Mass.
Caskie Harrison, Brooklyn, N. Y.
W. T. Hewett, Cornell University, Ithaca, N. Y.
Milton W. Humphreys, University of Texas, Austin, Texas.
Edmund M. Hyde, Pennsylvania Military Academy, Chester, Pa.
Charles R. Lanman, Harvard College, Cambridge, Mass.
Francis A. March, Lafayette College, Easton, Pa.
Augustus C. Merriam, Columbia College, New York, N. Y.
Elmer T. Merrill, Wesleyan University, Middletown, Conn.
C. K. Nelson, Brookeville Academy, Montgomery Co., Md.
Tracy Peck, Yale College, New Haven, Conn.
B. Perrin, Adelbert College, Cleveland, Ohio.
William C. Poland, Brown University, Providence, R. I.
Samuel Porter, National Deaf Mute College, Washington, D. C.
Sylvester Primer, Charleston, S. C.
Rufus B. Richardson, Dartmouth College, Hanover, N. H.
Julius Sachs, Collegiate Institute, New York, N. Y.
Charles P. G. Scott, Columbia College, New York, N. Y.
Thomas D. Seymour, Yale College, New Haven, Conn.
Frederick Stengel, Columbia College, New York, N. Y.
Franklin Taylor, High School, Philadelphia, Pa.
James C. Van Benschoten, Wesleyan University, Middletown, Conn.
John B. Weston, Christian Biblical Institute, Stanfordville, N. Y.
William D. Whitney, Yale College, New Haven, Conn.
E. H. Wilson, Middletown, Conn.

[Total, 36.]

AMERICAN PHILOLOGICAL ASSOCIATION.

MIDDLETOWN, CONN., Tuesday, July 10, 1883.

THE Fifteenth Annual Session was called to order at 3 P. M., in Judd Hall, on the grounds of Wesleyan University, by the President, Professor Milton W. Humphreys, of the University of Texas.

Communications were presented as follows : —

1. On American Editions of the New Testament in Greek, by Dr. Isaac H. Hall, of Philadelphia.

Dr. Hall's paper was supplementary to his article¹ on "The Greek New Testament as published in America" (*Transactions* for 1882, vol. xiii. pp. 5-34), correcting a few oversights and adding a great number of new facts. The matter presented was given, as nearly as possible, according to the order of the former article, so as to constitute a strict supplement. Much of the matter related to critical and bibliographic information, often respecting the European originals of certain American editions.

The corrections related chiefly to the following : (1.) Injustice done to Isaiah Thomas, or his editor, in remarks about the Latin form of his name given on the title-page of his New Testament of 1800. (2.) The erroneous account given of Joseph P. Engles, editor of the American Polymicrian, which had followed a common, but misleading authority. (3.) The account of the Polymicrian New Testament itself, in which was corrected a spreading mistake about the issues attributed to Leavitt, 1832, and Barnes, 1846. Both these are *English* New Testaments, with Greek titles for the whole New Testament and for each separate book. (4.) The account of the first Leusden Greek New Testament of 1675, and a Pseudo-Leusden from the same press the same year. (5.) The account of the publications of the American Bible Union. (6.) Sundry minor details about editions actually printed abroad, but heretofore supposed to be American reprints. Some of the mistakes thus corrected have been of long standing among the bibliographers; and the facts were arrived at only with difficulty. Other corrections are rather the resolving of doubts by fuller information than the rectification of any mistake.

¹ This article has in the mean time been revised and enlarged, and published as a separate volume by Messrs. Pickwick & Co., Philadelphia, 1883.

The additions proper fill many gaps throughout; but their principal items are the addition of unrecorded issues and the description of editions heretofore omitted. The latter include, — (1.) Macknight's Apostolical Epistles, Greek-English, 6 vols. 8vo, Boston, W. Wells and T. B. Wait & Co., 1810; text nearly the Elzevir of 1678. (2.) Gospels, Acts, and Apocalypse, Greek-English, by L. H. Tafel, Philadelphia, also other firms in New York and London, not dated, 8vo. (3.) Harmonia Evangelica, by N. C. Brooks of Baltimore, published by Claxton, Remsen, & Haffelfinger, Philadelphia, 1871; a book which is only the plates of the author's Collectanea Evangelica, with new title-page and a few alterations in the plates to correspond. (4.) Buttz's Romans, New York, Nelson & Phillips, 1876, 8vo; text of Scrivener's R. Stephens of 1550. (5.) Shedd's Romans, New York, C. Scribner's Sons, 12mo, not dated, but issued in 1879; text nearly that of Lachmann.

Of unrecorded issues of editions already described, the supplementary list comprises 49 of the entire New Testament, and 39 of parts, or 88 in all. The former list, after deducting corrected items, numbered 90 editions of the entire New Testament, and 64 parts, or 154 in all. The total numbers, therefore, are 139 editions of the entire Greek New Testament, and 103 parts, or 242 in all. At the same time, it was to be seen that the issues which have eluded search must number at least about 30, and perhaps many more.

It appeared, also, that every year since 1832 has seen the issue of at least one Greek Testament in America, while one year, 1859, saw as many as eleven. None are recorded for the years 1801-1805, 1807, 1808, 1811-1813, 1815-1820, 1826, 1828, 1830, 1832; twenty blank years, though it is not at all certain that they all really were so.

During the sessions the following new members were elected: —

- Dr. J. W. Abernethy, Professor of English, Adelphi Academy, Brooklyn, N. Y.
 Cyrus Adler, 870 North Eighth Street, Philadelphia, Pa.
 Wm. M. Baskerville, Ph. D., Professor of English, Vanderbilt University, Nashville, Tenn.
 Miss Eva Channing, Forest Hills Street, Jamaica Plain, Mass.
 Oscar H. Cooper, Tutor in Greek, Yale College, New Haven, Conn.
 Thomas H. Eckfeldt, Tutor in Greek, Wesleyan University, Middletown, Conn.
 L. H. Elwell, Instructor in Greek and Sanskrit, Amherst College, Amherst, Mass.
 Thomas D. Goodell, Ph. D., Public High School, Hartford, Conn.
 James M. Gregory, Howard University, Washington, D. C.
 Francis B. Gummere, Swain Free School, New Bedford, Mass.
 W. T. Hewett, Professor of German, Cornell University, Ithaca, N. Y.
 Edward W. Hopkins, Ph. D., Instructor in Latin and Zend, Columbia College, New York, N. Y.
 Edmund Morris Hyde, Instructor in Classics, Pennsylvania Military Academy, Chester, Pa.
 Frederick Lutz, Professor of German, Harvard College, Cambridge, Mass.
 Elmer T. Merrill, Tutor in Latin, Wesleyan University, Middletown, Conn.
 Rev. George Prentice, Professor of Modern Languages, Wesleyan University, Middletown, Conn.
 Dr. Sylvester Primer, Charleston, S. C.
 Benjamin E. Smith, Union Square, New York, N. Y.

Charles Forster Smith, Ph. D., Professor of Greek, Vanderbilt University, Nashville, Tenn.

George C. S. Southworth, Professor of Belles-lettres, Kenyon College, Gambier, Ohio.

Rev. Wm. G. Spencer, D. D., Rector of Christ Church, New Haven, Conn.

Morris H. Stratton, State Board of Education, Salem, New Jersey.

Henry P. Wright, Professor of Latin, Yale College, New Haven, Conn.

2. Southernisms : Specimens of Old or Provincial English Words still current in the South of the United States, but obsolete elsewhere, by Professor Charles Forster Smith, of Vanderbilt University ; read by the President, Professor Humphreys.

The South, unlike the North and West, has coined few new words. The nature of the people, their institutions, especially that of slavery, and the fact that they were an agricultural people, made them conservative. When we hear a common countryman or mountaineer use a word unfamiliar to us, it is generally safe to assume that it is not a new word, but a survival of a dialect of one or two hundred years ago. A careful observer who should spend some months in the rural and mountainous parts of some of the older Southern States, such as Virginia, North Carolina, South Carolina, and Georgia, would be able to collect from the folk-speech many items both interesting and valuable for the history of English.

It should be added that time devoted *now* to the study of Southernisms in speech, as well as to Southern usages in general, is well spent, inasmuch as the facilities for travel, trade, and intercourse between all parts of the United States are now increasing so rapidly that what is peculiar to the South will soon have died out entirely.

Professor Smith's paper discussed the usage, signification, and history of fifty words. These may be simply enumerated. They are : bat, blink-milk, brotus, buck, carry, coat, collards, crope, dansy, ding, doted, fill, forenent *or* forenenst, frazle, fresh, frumenty *or* fromety *or* furmity, galled, holp, hone, jag, joggle, jower, kink, mang, misery, poor, primary, rip, seepy *and* seepage, servant, skew-bald, slashes, snack, sobbed *or* sobby, stob, stile, strut, swash, swingeing, such *or* so . . . as that, thoroughfare, trash, use, upping-block, wain, wall, while, whommle, wrack-heap, *and* year (as a pronunciation of *ear*).

Remarks on this paper were made by Messrs. Humphreys, Seymour, Hall, Poland, and others.

3. On the Development of the Ablaut in Germanic, by Dr. B. W. Wells, Friends' School, Providence, R. I. ; read by Professor Lanman.

The paper treated of the distribution of the strong verbs in the Germanic dialects, and of the relation of the dialects to one another in this regard ; and closed with an attempt to show to what extent, and why, new verbs with ablaut had sprung up in the dialects.

Though lists of strong verbs had been published by Grimm and Amelung, these needed so much revision and correction that a new list had been prepared

as the basis of this study. This contained 511 stems, of which 243 were shown to be Old Germanic, while 74 were confined to two or more of the West Germanic dialects, and 194 were found in one dialect only. Of these 72 are High German, 54 Old English, 38 Norse, and 30 Gothic.

The 511 verbs are divided into five classes (see *Proceedings* for 1882, page xxxv), containing I *a.* 54, I *b.* 16, I *c.* 135, II. 102, III. 73, IV. 46, V. 85 verbs. The distribution of the verbs of each class among the dialects is proportional to their number.

The Gothic has in all 184 verbs, sharing 103 with the Norse, 137 with the OE., 133 with OHG., and 108 with OS.

The Norse has 234 verbs, sharing 182 with the OE., 166 with OHG., and 114 with OS.

The OE. has 333 verbs (or if we add ME. and NE., 351), sharing 242 with the OHG., and 157 with the OS.

The HG. has 342 verbs, sharing 157 with the OS.

The OS. has 167 verbs.

From this it appears that the OE. stands in closer relation than any other dialect to each and all the Germanic dialects.

The question was then proposed whether the verbs which occurred only in West Germanic, or in a single dialect, were to be regarded as Old Germanic; and canons were laid down by which this could be determined from a comparison of the derivatives of the stem in Germanic and European languages. The application of these canons showed that 24 West Germanic stems and 35 isolated verbs were present in Old Germanic, while of those that remained many could be proved to be original to the dialect in which they occurred. These new forms were formed after the analogy of the old verbs, and were partly from nouns, partly from weak verbs, or from strong verbs of other classes. Some were borrowed from other languages, others were merely imitative of sounds.

The ablaut is, then, a living force in every Germanic dialect, not, as in the classical languages, a survival whose use and meaning are forgotten.

The phonetic development of the ablaut and its later history in the dialects was reserved for another occasion.

As Chairman of the Committee of Arrangements, Professor Van Benschoten, of Wesleyan University, made announcements concerning boarding-places and mail facilities.

The Secretary, Professor Lanman, of Harvard College, on behalf of the Executive Committee, made the following report:—

a. The *Proceedings* of the session of July, 1882, had been published in 750 copies, September 22, 1882. The *Transactions* for 1882, vol. xiii., had been published in 600 copies, December 23, 1882.

b. Twenty-one of the thirty-five foreign libraries and learned societies to which sets of *Transactions* had been sent have replied, leaving fourteen yet to be heard from. The forwarding of matter by the Smithsonian Institution is slow, but sure.

c. The list of American Public Libraries where complete sets of the *Transactions* may be found had been increased to the considerable number of 51.

d. The bills against the Association have all been paid, and there is no claim against the Association.

e. The Executive Committee had voted to continue the reduction in the price of complete sets of the Transactions (see last page of cover).

The Association then adjourned until 8 P. M.

MIDDLETOWN, CONN., Tuesday, July 10, 1883.

EVENING SESSION.

The Association assembled in Judd Hall, the Vice-President, Professor D'Ooge, of Michigan University, in the chair.

The Annual Address was delivered by the President, Professor Milton W. Humphreys, of the University of Texas.

4. Conservatism in Textual Criticism.

Conservatism is often misjudged; its opponents ignore the evils that it attempts to combat, and judge it absolutely; whereas, if the evils did not exist or did not need checking, those who are conservative would pursue a very different course. Conservatism in textual criticism consists merely in clinging to what is certain, and rejecting all doubtful or unnecessary emendations; but no absolute rules can be laid down for drawing the line between the certain and the doubtful. Much harm is done in all sciences, and especially in philology, by failing to distinguish between what we certainly know and what we think we know. Witness the numerous theories which have exploded, some of them in our day, and left us much to unlearn, which is more difficult than learning. Besides, the explosion of theories, or even of what have been recognized as "doctrines," brings any science into bad repute, and deters men from its prosecution. Moreover, the application of false methods, especially in textual criticism, may so impair the foundation on which others hereafter are to build, that it will be an arduous task to establish the truth, and scholars will be forced to keep constantly before them the manuscript readings. In fact, this has actually resulted in some instances from hasty emendations. Almost all the examples of violations of the Porsonic law excused by elision have been suppressed by emendation. The view entertained by some, that it is better for a dozen genuine verses to be taken from an author than for one spurious verse to be attributed to him, is extremely pernicious if put into practice. If the twelve genuine verses were removed accidentally in removing one spurious verse, the question might be debatable; but they will be removed because of some characteristic, which characteristic will thus be eliminated from the author's works.

All error in emending, therefore, and all that leads to error, must be avoided. Every one proposing to emend, except in special cases, must devote himself to a thorough study of the entire subject of textual criticism. It is always dangerous for any one to deal with a subject with which he is not familiar. There are many sad illustrations of this fact in a large number of our periodicals and books. Even so simple a subject as the Greek accentuation is not likely to be treated correctly by an editor who has not made himself familiar with it.

While Americans may claim to have as great aptitude for textual criticism as any other nation, our advantages are very far below those of most Europeans. We have not the manuscripts, and those which we possess in fac-simile certainly do not as yet supply us with adequate material. There are, moreover, various reasons why we cannot rely upon second-hand information in regard to diplomatic material. The science of palæography (especially Greek) is as yet in its infancy, and many errors have already been committed by editors of fac-simile manuscripts. Nor is it any better with collations and other information which those offer who have examined manuscripts. Some of the errors are due to the unsatisfactory state of the science of palæography, others are due to individual ignorance, others to carelessness, and others are entirely inexplicable. Ch. Graux was the first to point out, for instance, the fact that no *bombycini* are as old by some two centuries as was universally assumed. Gardthausen has made serious errors in regard to ink used in past ages. Some manuscripts, which seem to be dated, have been assigned to a wrong period; while the special errors in citing the readings of manuscripts are countless.

Some critics err as to the sufficiency of the grounds for emending. Among their errors may be mentioned the assumptions that ancient writers were infallible, that what is very rare or isolated must be spurious (while some commit the opposite error of needlessly introducing rare or doubtful expressions), that their own conception of an author's style is necessarily correct and perfect, that everything they do not understand is spurious, and that everything they do not like is an interpolation. There are critics also who overlook evident marks of genuineness, and others who forget that, if everything which happens to exhibit a certain characteristic is spurious, there must be vastly more spurious passages not happening to exhibit it. Many critics show a misconception of the causes which lead to errors in copying, and often attribute to the eye mistakes made by the mind and hand. Some, again, seem to forget the various stages through which the art of writing has passed, and fail to make corresponding discriminations. The war upon repetitions has been waged too vigorously. Many modern books contain more striking repetitions than some which have been removed from ancient works. Many who devote themselves to textual criticism make mistakes which justify us in charging them with unpardonable carelessness or great ignorance, or both combined. Even the simplest metrical laws, for instance, are often violated in emending the poets.

Seeing, then, how limited are the advantages of Americans, how immature the science of palæography, how untrustworthy second-hand information, and how slippery and full of pitfalls the field of textual criticism, we should adopt as our general rule the words of Madvig, *abstinere et aliorum proterviam arcere*.

The Association adjourned to Wednesday morning.

MIDDLETOWN, CONN., Wednesday, July 11, 1883.

MORNING SESSION.

The Association was called to order at 9.45 by the President. The Secretary read the minutes of Tuesday's sessions, and they were approved. The reading of communications was resumed.

5. The Force of $\Delta\iota\kappa\eta$ in the Greek Theosophy, by Dr. C. K. Nelson, of Brookeville Academy, Maryland.

The $\Delta\iota\kappa\eta$ of the Greeks was their highest metaphysical conception. It was purely ideal; it scorned all restraints of theophanies and incarnations; it was proud, arrogant, and defiant of all authority but its own. With its unseen vengeance it tracked the crimes of Oedipus and Orestes, and yet, after their purification through suffering, declared them innocent in the court of its own supreme arbitrament. Prometheus could bid defiance to Zeus, but was compelled to bow his head in meekest submission at the bare mention of $\Delta\iota\kappa\eta$. The fact that the principle involved in the conception of $\Delta\iota\kappa\eta$ was not associated with any particular god may be illustrated by the Homeric distinction between $\delta\iota\kappa\alpha\iota\omicron\varsigma$ and $\theta\epsilon\omicron\upsilon\delta\eta\varsigma$. The omnipotence of $\Delta\iota\kappa\eta$, its superiority even to Zeus, is abundantly exemplified by Plato and the tragedians.

6. The Caesareum and the Worship of Augustus at Alexandria, by Professor A. C. Merriam, of Columbia College, New York.

In the *Ephemeris Epigraphica* for 1879, Mommsen publishes Neroutsos's version of the Obelisk-Crab Inscriptions now in the Metropolitan Museum, New York, and adds his opinion regarding the temple before which our New York obelisk was erected in Alexandria. This opinion is that the temple was not built to Augustus, but by him to his father Julius, because Pliny calls it the temple of Caesar, because Philo Judaeus styles it the temple of Caesar Epibaterios, and because under the general policy of his reign Augustus would not have built the temple to himself even in Egypt. Philo calls the temple Sebastion, it is true; but this is to be explained by the union of the worship of Augustus with that of Julius in the same sanctuary, though Mommsen intimates by the use of the word *divus* that this did not take place till after the death of Augustus.

These points were discussed in detail by Professor Merriam. The carelessness with which Mommsen has treated his authorities might be seen from a single passage, where he makes Philo enunciate the singular proposition that "An imperial form of government is preferable to liberty, because throughout the whole world all other temples are far surpassed by those of Caesar, and especially at Alexandria,"—a statement of which Philo is by no means the father. Pliny's usage of "Caesar" was so indiscriminate for any of the Emperors from Julius to Vespasian, that, when employed alone, the context must determine the particular individual intended, and in the passage in question this rule favored Augustus. Next, the passage of Philo was given where he describes the temple, and where the context proves that Philo was speaking of Augustus and Augustus alone as the god of the sanctuary, and as such in the lifetime of that Emperor. Hence, the Sebastion, the temple of Caesar Epibaterios, must be the temple of Augustus, with the ascription Epibaterios, which Mommsen translates Appulsor, and Yonge renders the phrase, "the temple erected in honor of the disembarkation of Caesar." This interpretation of the epithet was held to be incorrect; that it rather signifies the god who presides over the sea, to whom the sailor's sacrifices were offered upon landing and embarking. These sacrifices were designated by three classes of words: first, those relating to embarkation, $\tau\acute{\alpha}$ $\epsilon\mu\beta\alpha\rho\eta\rho\iota\alpha$, as Philostr. 227, 687, Heliodorus, iv. 16, v. 15; or $\alpha\nu\alpha\beta\alpha\rho\eta\rho\iota\alpha$, Plu-

tarch de Sol. An. 36. Secondly, those relating to disembarkation, *ἐκβατήρια*, as Himer. Ecl. xiii. 38, Philostr. 562; or *ἀποβατήρια*, Steph. Byz. in voc. Buthrotum, Joseph. Antiq. Jud. i. 3; or *ἀπόβαθρα*, Dio Cass. xl. 18. Thirdly, those relating either to embarking or to disembarking, *ἐπιβατήρια*, as Himer. Ecl. xiii. 38, Schol. Ap. Rhod. i. 421, Etymologicum Magnum, Libanius, Spengel Rhet. iii. p. 377. Similar to these are the *διαβατήρια*, Thuc. v. 54, 55, 116, Xen. Hel. iv. 7. 2, Dio Cass. xl. 18, Plut. Lucul. 24; cf. Hdt. vi. 76, Xen. Rep. Lac. xiii., Polyænus, i. 10. 1 (*ὑπερβατήρια*), and the terms *εἰσιτήρια*, *εἰσηλύσια*, *κατιτήρια*, *ἐξιτήριος*.

The deities to whom these sacrifices were shown to have been offered were Poseidon, the Tyrian Heracles, Protesilaus, Dionysus, Apollo, rivers, the sea, Zeus, Athene, Artemis; and among the ascriptions in this connection we have Zeus Apobaterios (Arr. An. i. 11. 7), Zeus Diabaterios (Ctesias, Pers. 17), Apollo Embasios (Ap. Rhod. i. 359, 404, an instructive passage, and on a coin of the Ephesians), Apollo Ekbasios (Ap. Rhod. i. 966, 1186), Artemis Ekbateria (Hesychius), Hadrian as Zeus Embaterios (C. I. G. 1213), and Apollo Epibaterios at Troezen, where this deity was worshipped with this epithet in a temple founded by Diomed as a thank-offering on having escaped the storm which befell the Greeks on their return from Troy. Accordingly, Caesar Epibaterios is to be explained in the same way, and this phase is one of the alternatives which Virgil had in view for the godhead of Augustus in the First Georgic (29-31), which is hinted at by Propertius (iii. 11. 71), is found in inscriptions (C. I. G. 4443), and shown from Suetonius to have been in existence at Alexandria during the lifetime of Augustus (Suet. 98). Although, on general principles of state, Augustus did banish public worship of himself from Rome, except of his Genius or Lares, he was privately worshipped there in his lifetime, and publicly in other parts of Italy, as proved by inscriptions; while in Asia temples were built to him as early as 29 B. C., where he was worshipped in conjunction with Roma, and this cult spread through the other provinces. According to Sharpe (Hist. Egypt, ii. 94), in the hieroglyphics of the temples in Upper Egypt, within ten years after the death of Cleopatra, Augustus was given the same ascriptions as the Ptolemies before him, who were regularly worshipped as gods, and his adoration in the province is likewise proved by Greek inscriptions. Hence, it was natural that the Alexandrians, who received more benefits by far from the administration of Augustus than the inhabitants of any other part of Egypt, should have erected a temple to him, and it was the people of the provinces who built the sanctuaries in his honor, not the Emperor himself. If built by him to Julius, it would rather have been in the adjacent Nicopolis, which he at first attempted to make a formidable rival to Alexandria. Dio states (li. 15) that an Heroum of Julius, built by Cleopatra, existed at Alexandria in 30 B. C., and it is probable that this Heroum was what Strabo, about 20 B. C., calls Kaisarion, and was situated within the precinct where the Sebastion was built a few years later, perhaps in part through the zeal of Barbarus in the Emperor's behalf. It was not unnatural that, when Augustus was deified by the Alexandrians, they should have made him the god presiding over the main industry of the port, commerce over seas, and he seems to have succeeded in this to the honors of Hephaestion and the first Ptolemy, who were so worshipped at the Pharos; but besides this, proof was adduced of an evident attempt to make him out the son of Apollo, and it was conjectured that he might have been regarded in Alexandria as a "New" Aesculapius, who, as well as Apollo, extended his functions to presiding over

the sea (*Bulletin Corresp. Hellénique*, 1879); while to the Egyptians proper this would assimilate him to Horus, the Sun-God and type of legitimate sovereignty. As such, the obelisks were fitting emblems to erect before his temple, even as the two which were brought to Rome three years later were consecrated to the Sun, the nearest approach to this idea which was ventured upon at Rome.

Remarks were made on this paper by Dr. Hall and Professor Merriam.

7. The Harmonies of Verse, by Professor F. A. March, of Lafayette College, Easton, Pa.

The elements of rhythm are fixed in speech. The accented syllables of words and the accented words of phrases and sentences, the long and short syllables and the pitch are determined by the habit of each language. One can tell in what language a crowd is talking by the rhythm of the murmur, though no single sound can be distinguished. Dialects may also be distinguished. The American rhythm is different from the English. The American pulse and breathing are quicker, the rise and fall of nervous energy more rapid. We make more frequent use of secondary accents, and so make the intervals between stress more nearly equal, and the average interval shorter.

In every speech, however, all sorts of combinations of the natural intervals may be made, and so a musical or an unmusical current of sound. The source of the music in musical prose is in great part the agreeable succession of long and short intervals of stress and pitch in the current of its spoken words.

Musical prose, then, may be characterized as having *melody*.

Poetry is characterized by *harmony*; its characteristic music is produced by the combination of different series of sounds.

Verses are made according to a pattern. To a schoolboy this may be known merely as a rule of prosody, but with the poet it works in the will, and produces in his imagination a series of sounds corresponding to it, like the humming of a tune. In any verse two series of sounds are implied: first, the words uttered with their natural accents to give the thought; second, a rhythmic murmur in the imagination representing the pattern of the verse.

The musical merit of the verse depends in great part on the harmonies between these series.

There are two extremes where the music disappears. (1.) The two series may run exactly together, so as to make the prose accent and the metrical stress coincide. This seldom occurs through any long sentence; but unskilled readers often feign it by sing-song or cantillation, changing the natural pronunciation to that of the verse pattern.

(2.) The natural interval between the accents may be so much longer in the words than in the murmur that they cannot be given in accordant time, or the accents of the two series may be otherwise so differently adjusted as to make a chord impossible. In this case, whatever melody the series of words may have, it is bad as verse; it runs over into prose.

Between these extremes, differences in the two series serve as the basis of harmonies. Slight differences of time between the beats, or of the time of particular syllables, or of their number, or differences in amount and distribution of stress

or pitch, giv charm to the rhythm where the chords ar perfect, and may produce a perpetual variety of harmonies.

Harmonies of this kind ar esential to verse; it may hav others. Thus true songs hav their proper tune in addition to the two esential series of sound in the verses, and it is often so like these series that it can run with them thru the mind and ad new harmonies to the verse. Composers of such songs sometimes tel us that the music, some old air perhaps, haunted them, running in their minds day and night, until thoughts and words at last came to them, which ran in harmony with it.

Something like these musical airs ar long-drawn combinations of cadences, running thru hole verses perhaps, such as hardly ocur in speech for utility, but ar the creations of imagination working upon sound, prior to words in the mind of the poet, and stimulating and guiding the composition of the verses by which they ar exprest. Later poets take up these cadences, and know them like tunes of music, and make new verses to them. And readers recognize them, as they read, as sources of peculiar harmonies; sometimes they stigmatize such verses as imitativ, insted of rejoicing in their beuty.

This way of analyzing the music of verse suggests some remarks.

1. In mere melody prose has the advantage of verse. It has a greater range of material and greater freedom of combination.

2. To apreciate poetry as such, to feel the harmonies of verse, it is necessary to be so familiar with its meter that a murmur of its rhythm may flow stedily thru the mind as one reads.

3. We see why new forms of verse fail of popular apreciation, if they ar of any complication.

4. It is a matter of curious inquiry how many persons realy perceiv the harmonies of elaborate poetry, and how many of those who delight in it perceiv only its melody as tho it wer prose.

5. We see why metrical prose and irregular meters ar so differently judgd. Persons who notice only melody may be pleasd with such composition, when those who notice harmonies wil hav pattern rhythms of verses continually started by this and that metrical cadence, and started only to run into a tangl of discords. It is best to print metrical prose as prose.

6. The process may be seen by which a new poem in peculiar rhythm makes the rhythm popular. At first it pleases by its melody only. Then the cadences of striking frases and passages fit their tune in the memory, until gradually the hole rhythm runs with the words.

7. There wil be a general acordance in every nation between the rhythms of its poetry and its prose. The peple wil not find plesure in poetry unless its melody is familiar. On the other hand, poetry reacts on prose. The erly English meters ran prevailingly in long feet; accordingly the rhythm of the Bible, Bunyan, and the like, is trisylabic. But in Milton, Irving, Dickens, it is dissylabic.

Remarks were made on this paper by Professor D'Ooge and Rev. Dr. Anderson.

The Treasurer, Mr. Charles J. Buckingham, of Poughkeepsie, N. Y., submitted the following summary of the accounts for the year 1882-83:—

RECEIPTS.

Balance on hand, July 10, 1882	\$345.13
Fees, assessments, and arrears paid in	\$417.00
Sales of Transactions	387.00
Interest on deposits	13.50
Dividend on Conn. Western stock	4.50
Total receipts for the year	822.00
	<u>\$1,167.13</u>

EXPENDITURES.

Plates for vol. xiii. (1882)	\$399.08
750 copies of Proceedings for 1882, separate	44.60
600 copies of vol. xiii. (Tr. and Pr. together)	127.50
Reprints of separate articles for authors	35.75
Postages	60.43
Mailing, ¹ shipping, and expressages	47.20
Job-printing	20.35
Sundries	15.10
Advertising	17.50
Expenses of memorial to U. S. Colleges ($\frac{1}{2}$)	33.74
Total expenditures for the year	\$801.25
Balance on hand, July 9, 1883	365.88
	<u>\$1,167.13</u>

On motion, the President appointed as a Committee to audit the Treasurer's accounts, Professors J. M. Garnett and Caskie Harrison.

As Committee to recommend a time and place for the next meeting, the President appointed Professors Rufus B. Richardson, A. C. Merriam, and W. T. Hewett.

On motion, the Chair appointed as Committee to nominate officers for the ensuing year, Professor W. D. Whitney, Rev. Dr. Anderson, and Dr. Julius Sachs.

On behalf of Professor Rice, the Curator of the Museum, notice was given that the collections were open to such members of the Association as desired to see them.

An invitation was given to the Association to meet the Faculty of Wesleyan University at the Chapter House of the Eclectic Society, on Wednesday evening at 7 o'clock.

An adjournment was had at 12.30 P. M.

¹ "Mailing" includes wrappers, wrapping, and addressing.

MIDDLETOWN, CONN., Wednesday, July 11, 1883.

AFTERNOON SESSION.

The Association was called to order at 2.45 P. M., the Vice-President, Professor D'Ooge, in the chair.

8. The Mute Consonants, Sonant and Surd, by Professor Samuel Porter, of the National Deaf Mute College, Washington, D. C.

The design of the paper was to direct attention to the composite character of the surd and sonant mutes, — the so-called *tenues*, *p, t, k*, and *mediae*, *b, d*, hard *g*. They occur, (1.) as initial, before a vowel; (2.) final, after a vowel; (3.) initial, before *l* or *r*, or a *y* or *w* sound, in English, and other consonants besides these, in some languages; (4.) final, after a consonant; (5.) medial, before or after a consonant.

I. As initial to a vowel, what is distinctive in the surds is an interval of silence preparatory, and then an explosive utterance. The latter is, in part, actually in the vowel. A vowel can by itself be so uttered, by an abrupt opening of the glottis and larynx, with tone-vibration of the vocal cords. After a surd mute, the vowel explosion is co-instantaneous with the lip or tongue and palate parting. It involves a preceding momentary closure of the glottis. The vowel position is in some cases taken beforehand (e. g. 'pay,' 'pea'). When not so, it is yet reached so quickly as to be to all intents co-instantaneous with the breath explosion. This explosion of the vowel is a character that we ascribe to the consonant, but this does not distinguish one surd mute from another. What differs in them is not tone, but breath-sound attendant, — in the same way as *v, th* sonant, and *z* are differentiated, not by the tone, but by accompanying breath-sound. For the surd mutes, the breath-sound is explosive, — a puff, by breath accumulated within the elastic walls of the mouth-cavities and suddenly released. It is simultaneous with the vowel utterance, and is thus a lapping over of the consonant upon the vowel. It is recognizably different for *p, t, k*, severally. This is the usual and normal way in at least the English and the Romanic languages. Yet there are persons who, aiming at a finer or more soft enunciation, give the breath-explosion before the vowel; almost necessarily, however, with a more or less decided *h* sound, a rough breathing, and sometimes exaggerated in theatrical fashion: e. g. "Pay me," "C'ome, p'ensive nun," "Who st'eals my p'urse," &c. This really turns the *tenues* into what, in Indo-European speech, was the original form of the *aspiratae*, out of which came the later spirants. In this style, the vowel starts with the glottis open beforehand, and, though still with abruptness, yet loses the proper explosive effect. Something of this general sort is a prevailing characteristic of German speech. This separation of the initial mute from the vowel tends to throw it back, as a final, upon a preceding syllable; as, 'cent-aur,' 'plac-ate,' 'cap-acious.'

The sonant mutes are so called because of the muffled sound from the glottis with the mouth organs in a closed condition. As the glottis is thus open and vibrating beforehand, it cannot pass directly to a proper vowel explosion: it can give a swell, but not a *staccato* or a *marcato*. Thus, the distinctive character of the sonants involves another character, viz. the absence of explosive tone

effect in the succeeding vowel. Moreover, the stream of vibrated breath is narrow and scanty, and the walls of the oral chamber are in a yielding state, and not in the tense condition which is fitter to give the puff — the breath explosion — of the surds. There is, indeed, breath expelled and lapping over upon the vowel, but not exploded.

The style that interjects an *h* sound tends to obscure the difference of surd and sonant. (Cf. 'b'ay,' 'p'ay').

II. In the surd mute as final after a vowel, we find another element. The closure of lips, or of tongue upon palate, preceding the interval of silence, gives a *percussive* sound, by the impact of the organs, unlike the explosive above noticed, except in the same general character of abruptness. It is more of the nature of a click than of a breath-sound. There is, besides, at the same instant, an abrupt ending of the vowel, but not distinguishing one surd mute from another. The percussive effect differs for all three. With this, a different resonance for each, as the organs approach to contact, contributes somewhat to the total effect.

In the sonants, the necessary lax condition of the oral walls precludes the percussive effect.

In a final surd mute, we have, ordinarily, the explosive effect added after the interval of silence; but not always. When followed in the next syllable by a sonant of the same organic position (either a mute or a nasal), this element is properly suppressed; as, 'cup-bearer,' 'cut down,' 'at noon,' 'accost,' 'midshipman,' 'Etna.' It may sometimes, when a sibilant or any spirant follows, or a nasal, or another surd mute, or an *l* or *r*, be almost, though not wholly, suppressed; as, 'excellent,' 'rhapsody,' 'cut-throat,' 'acknowledge,' 'Stepney,' 'cut-purse,' 'uprise.' When the same mute ends one syllable and begins the next, as 'scatter,' 'upper,' 'cat-tail,' we have the final element of the first syllable percussive, and the initial of the second explosive. Thus, if not doubled, the consonant is split into two. Whether — or how — to indicate this, is for the Committee on Spelling Reform to inquire.

[Under the heads III., IV., and V., the paper gave examples of various combinations employed in English, with remarks upon the resulting modifications of the qualities of the mutes.]

This analysis of the mutes, especially as initial, is strikingly confirmed by the case of Mr. Edwin Cowles, editor of *The Cleveland Leader*, Ohio, who, with otherwise perfect hearing, has never heard a note above, as he says, the sixth octave on the piano-forte, — which would be not higher than three octaves above the middle C, — and who is thus actually unable, not only to hear an *s* or an *f*, but cannot, by the ear, distinguish one mute consonant from another.¹

In review, we see how the composite nature of these consonants, with the different modes of pronunciation in different languages and dialects, may have led to conflicting views. If the element of sonancy is reduced or obliterated in practice, it will be overlooked, and the definition be made to turn upon other features. The two sets will be described as "soft," or "weak," or "flat," on the one hand,

¹ In the cases observed by Dr. Wollaston (*Philosophical Transactions*, 1820), the lowest limit was higher than this by an octave plus a third, with nothing said about inability to distinguish spoken sounds.

and "hard," or "sharp," on the other, instead of sonant and surd,—as is so commonly done by German philologists, and by the English, following in their wake.

In whispered speech, it is indeed only by degrees of force and abruptness that we distinguish the two sets; but we make them suggest the outspoken sounds as sonant and surd.

This much may be taken for certain: since degrees of abruptness and force admit of no hard and fast line of division, the distinction originally indicated by separate alphabetic characters must have been that of sonant and non-sonant, of tone and of breath-sound. The other characteristics grow out of these, and are thus secondary to these as the primary,—precisely as tone primarily distinguishes *v*, *th* sonant, and *z*, from *f*, *th* surd, and *s*. The phenomena of assimilation find only in the primary a truly rational explanation. Whenever the sonant element falls away or becomes obscured, this is to be regarded as a manifest phenomenon of "phonetic decay," and as a real loss or impairment of capacity in the language.

9. On the Varieties of Predication, by Professor W. D. Whitney, of Yale College, New Haven, Conn.

The simplest complete sentence is composed of two members, each a single word: the subject noun and the predicate verb. In languages like ours there is no predication without a verb-form, and the office of predication is the thing, and the only thing, that makes a word a verb. Infinitives and participles, though usually included in the verbal system, are in fact merely nouns and adjuncts, which retain a certain analogy with the verb in the treatment of their adjuncts.

The primary predicative relation is that sustained by the verb to its subject. The establishment of a form of expression for this relation appears to have been the first step in the development of the sentence in our family of languages.

Later, the adjuncts of the predicate verb gain in logical importance, at the cost of the verb itself; the latter becomes a "verb of incomplete predication." The extreme of this development is reached when certain verbs are attenuated in meaning to the value of a "copula," and the whole logical significance of the predication lies in the added word or words which now become qualifiers of the subject. These "predicate nouns and adjectives" are made descriptive of the subject only by means of the copula, or are predicated of the subject through the instrumentality of a verb.

It is of course possible to analyze every predicate verb into two parts: the copula, and the predicate noun or adjective; as, *he is running*, for *he runs*; *he was a sufferer*, for *he suffered*. This analysis is a real one, and useful for certain purposes; but because it can be imposed on the different varieties of predicate, we must not suppose that the copulative form is anything else than secondary. The copula-verb is always made by the wearing down to a formal value of verbs that originally had a material significance; an example is the reduction of Lat. *stabat* to Fr. *était*.

The copula is a verb of extirpated predication, and the words that follow it are descriptive purely of the subject. Others are verbs of more or less incomplete predication, with predicative complements, and these latter are partly

qualifiers of the subject, but partly also modifiers of the verb itself. Thus *she walks a queen* means partly that 'she has a queenly walk,' and partly that 'she is shown by her walk to be a queen'; that is, the noun is predicative so far as it is made through the verb descriptive of the subject, and is an adjunct of the verb, or adverbial, so far as it describes the action of the verb itself. This variety may be termed the "adverbial predicate."

Verbs expressing certain actions come to be so usually followed by an expression of that to or at which the action directs itself, as to appear to lack something when that expression is not added. This kind of incompleteness of the mere verb as predicate is so common that the sentence-form subject-verb-object becomes as prevalent as the sentence-form subject-copula-predicate.

Next are developed in many languages modes of expression which, without turning the sentence into a really compound or complex one, yet virtually make the object a subject of further predication. Thus, *I make him fall* means 'he falls and I bring it about,' or 'I cause that he falls,' and is not at the outset essentially different in character from the equivalent one, *I cause his fall*. A conspicuous development of this kind is the construction of infinitive with subject-accusative.

Again, a noun or adjective is often made directly predicative to an object-noun. Thus, in the sentence, *I make it black*, the word *black* has the logical value of a predicate to *it*, as appears from the equivalents, "I cause it to be black," "it is made black," "I blacken it." The last of these shows how the predicate word may be absorbable into the verb itself, and illustrates one of the points of contact of the denominative and causative formations. We may name this the "objective predicate." It occurs oftenest with *make*; also with *choose*, *call*, *keep*, etc.

Interesting is the case where a verb is used factitively and is accompanied by an objective predicate belonging to its object; thus, "he *wiped* his face *dry*," "you will *walk* yourself *lame*," and so on. Here *lame* is a predicate of the object, and is made so by the action of the verb. This factitive objective predicate has been either ignored or else very unsatisfactorily treated by many eminent grammarians. The word *dry* or *lame* is neither a case of apposition, nor a factitive object, nor a second accusative; its essential syntactical relation is that of predicate to the object through the action of the verb.

Remarks upon this paper were made by Professors Weston, March, and Primer.

10. On a Greek Inscription from Larisa, by Dr. Julius Sachs, of New York.

After a brief account of the discovery of the now celebrated inscription, its importance as illustrated by the various publications on its contents was discussed; reference was made to its value for the elaboration of a phonetic scheme of the Thessalian dialect (cf. R. Meister, *Greek Dialects*, vol. i.), and more particularly to the increase in our knowledge of dialectic inflections.

By the aid of a partial reprint of the inscription there were discussed the genitive forms in *oi*, considered by Blass and others as locatives performing the functions of the genitive. Exception was taken to this opinion:—1. because

such an incrustation, limited to one case of one declension only, seemed illogical; 2. because of lack of sufficient evidence for the usurpation of the genitive function by the locative. The genitive ending was traced from original *οιο* through various stages to *οο* and finally to *ο*, of which the *οι* is but a "graphic" representation.

A critical review of the pure verbs in Thessalian led to the conclusion that Robert's formula, "all pure verbs are conjugated in the Thessalian dialect according to the analogy of the verbs in *μι*," is inaccurate: there is no abandonment on the part of the former of their conjugation system; they simply give greater weight to the first or conjugational vowel.

In the diverging views of the various editors as to the forms *ποτ τός*, *ποκ κί*, *ἀτ τᾶς*, *ἐτ τοῖ*, the author of the paper inclines to consider each group one word rather than two, mainly because in inscriptions and manuscripts one of the two assimilated consonants is frequently omitted.

Comment on the strange accusative plurals like *τὸς ταγός* was followed by a query, whether in the anomalous *σύνκλειτος γενομένης* (line 10 of inscription), emended by Robert into *συνκλείτου*, there might not lurk a heteroclite formation; again, the frequency of the genitive absolute as a crystallized mode of concise enunciation with complete abandonment of its logical foundation was noted; finally, many of the peculiarities were explained on the assumption, that in this inscription, an official document, there is a conscious revival of the archaic, into which, however, many colloquial forms have crept.

The inscription was originally published by H. G. Lolling, *Mittheilungen des deutschen archäologischen Instituts in Athen*, vii. 61 ff.; cf. also Robert in *Hermes*, xvii. 467 ff.; Mommsen in *Hermes*, xvii. 477 ff.; and finally *Hermes*, xviii. 318.

11. Edward Wallace's Translation of Aristotle's Psychology, by Dr. C. K. Nelson.

This translation is a most successful interpretation of a very difficult book. Wallace gives a copious bibliography. His introduction is a complete exhibit of the Aristotelian philosophy, and points out the defects as well as the merits of the system. The rendering is as literal as the Greek of Aristotle admits, and is especially meritorious in supplying the links of thought, as, for instance, where some pregnant particle requires expansion to a brief clause or sentence.

12. The Guilt or Innocence of the Antigone of Sophocles, by Professor D'Ooge, of the University of Michigan, Ann Arbor.

This question was considered especially in its bearing upon the genuineness of Ant. 905-915. Boeckh and those who agree with him maintain that in this passage Antigone seeks to justify her conduct, and to reassure her own conscience under a sense of guilt incurred by disobeying the edict of Creon. The aim of the paper was to show that this passage, so far from being an attempt at exculpation, is a reiteration by the heroine of her sense of duty from a new and more imperative point of view. The writer goes on to show that Boeckh's view was inspired by the theory of Hegel, who supposed that the central idea of the *Antigone* is to set forth and harmonize the relations of the citizen to the state, and of the individual to the mandates of religion. From this point of view, the

play represents two transgressors, as well as two victims. This theory is ably refuted by M. Girard in an article contained in vol. cxxvii. of the *Revue des Deux Mondes*, entitled "La Critique Savante en Allemagne." It is there shown that no such conflict between the state and the family, between civil and religious duties, was ever entertained by the Greek, but that human must be in harmony with divine laws, to which indeed they owe their origin. The paper then sought to show that all those interpretations of the utterances of the Chorus that seem to condemn Antigone are due either to this false view of the attitude of the heroine towards human authority, or else to the false notions of the functions of the Chorus that are still so prevalent. The Chorus is not the invariable element in the play. The most absurd conclusions must follow from regarding the Chorus as "the impartial and judicial spectator," or, still worse, as the mouth-piece of the poet himself. In interpreting the words of the Chorus it is essential to inquire, first, who constitute the Chorus; and, second, in what situation it expresses any given sentiment. So in the *Antigone*, it is manifest that at the outset the Chorus is afraid of Creon, and speaks timidly or not at all. Only when it has become impressed with the dreadful warning and prediction of Tiresias, is it courageous enough to call in question the conduct of Creon. The *περιπέτεια* of the Chorus is almost as marked as that of Creon. This point was illustrated from other plays.

The statements of the Chorus in 853-856 and 872-875 were considered more particularly, because, as commonly interpreted, they are understood to be a condemnation of Antigone. But the Chorus as yet sees Antigone's conduct only from one point of view, viz. Creon's. Besides, the condemnation is partly softened by saying *πατῶν δ' ἐκτίνεις τιν' ἄθλον*, and the whole passage is intended to excite the pity of the spectator. Taking into one connected view all that the Chorus says with reference to the deed of Antigone, we may be tempted to adopt the opinion of Langheld in his monograph on 905-915, that in its closing words, *γῆρα τὸ φρονεῖν ἐδίδαξαν*, the Chorus refers to itself as well as to Creon, and means to say that the experience of the king has taught it also a lesson of wisdom.

13. The New England Pronunciation of *o*, by Professor Edward S. Sheldon, of Harvard College, Cambridge.

The pronunciation meant is that heard in New England in such words as *stone, home, bone*. The following list represents for the most part my own natural pronunciation; in cases where I am no longer certain, I put a question-mark, as also for some words which have been given me by other persons. The list is probably pretty complete for the pronunciation in Bath and Waterville on the Kennebec River in Maine twenty years ago. Compounds and derivatives keep the same sound. I was born in Waterville, but lived in Bath till my twelfth year, when the family moved back to Waterville. I am the youngest of the family. Except where I have put two question-marks, or added a note to the contrary, I think every queried word belongs in the list.

Alone. (Almost certain; but not *lone*,
lonely, *only*?)

Boat. (Noun and verb of course in-
cluded; I give only the simple word.)

- Bolster.
 Bolt.
 Bone.
 Both.
 Broke (preterit of *break*).
 Broken (p.p. of *break*).
 Choke; *also* choker ('a collar').
 Cloak.
 Clomb. (I should be tempted to pronounce so in reading; of course the word is only a book-word to me. The dialect form, I think, is *clum* [*u* as in *but*] or *clim*.)
 Close. (?? If it belongs here it is only the adjective, never the verb, but even the adjective is doubtful.)
 Coat.
 Coax.
 Colt (also *Colt*, proper name).
 Comb. (Also in *catacomb*, though to call it a case of popular etymology might be misleading. In all apparent compounds *comb* keeps the same sound).
 Dolt.
 Extol. (? I think I have heard it so sometimes, and pronounced it so myself, though it was always a book-word to me.)
 Folks.
 Hoh! (Interjection of contempt, = 'nonsense'; cf. *pook*.)
 Hoax (?).
 Holm. (? So pronounced in *holm-oak*, learned at school as a book-word, translating the Latin word *ilex*. The *l* was not silent.)
 Holmes (the proper name).
 Holster. (? Hardly a word belonging to my dialect, but I should naturally pronounce it like *bolster*.)
 Holpen (not a word of the dialect; cf. *clomb* and *holster*).
 Holt (? proper name).
 Holt. (? Noun corresponding to *hold*, verb, which latter word never has the sound in question.)
 Home.
 Hope.
 Jolt. (? I think I pronounced it so formerly.)
 Load (?).
 Lonely (?).
 Molten. (? Rather a book-word to me.)
 Most.
 Moults.
 Nobody. (? The first *o* is meant.)
 None.
 Open (?).
 Only (?).
 Poke. (But I have marked *poker* as a little doubtful. I think it belongs in the list.)
 Polk (? the proper name).
 Polka. (? It almost certainly belongs in the list.)
 Pooh (cf. *Hoh*).
 Poultice (?).
 Poultry (?).
 Revolt. (Cf. *extol*; of course an early learned book-word. But the adjective *revolting* always had, I think, the *o* as in *not*.)
 Road.
 Rope.
 Rode. (?? Never, I think, natural to me. I doubt if it is ever so pronounced in Maine. My only authority for it thus far is from Massachusetts.)
 Smoke.
 Soak. (? I feel pretty sure it belongs in the list.)
 Soap.
 Spoke, spoken (from the verb *speak*, also *spokesman*).
 Stone.
 Suppose (?).
 Swollen (? not now, if ever, natural to me).
 Throat.
 Toad.
 Upholstery (cf. *holster*).
 Woke and Awoke (?).
 Wrote. (? I think I have heard it, but it is not natural to me.)
 Whole and Wholesome.
 Yolk. (? Rather a book-word to me. I never knew whether the *l* was silent or not.)
 Yoke (??).

The Association adjourned till Thursday morning.

In the evening occurred a social meeting of the Faculty of the University, the members of the Association, ladies, and other invited guests. The company assembled at the house of the Eclectic Society, pleasantly overlooking the valley of the Connecticut, and spent the evening in agreeable intercourse and song.

MIDDLETOWN, CONN., Thursday, July 12, 1883.

MORNING SESSION.

The Association assembled at 8.50 A. M.

Professor Garnett reported for the Auditing Committee that the Treasurer's accounts had been examined and found correct. The report was accepted.

The minutes of Wednesday's sessions were read and approved.

Professor Richardson reported for the Committee on time and place of meeting. It was recommended that the next session be held at Dartmouth College, Hanover, N. H., on the second Tuesday in July, that is, July 8, 1884. After considerable discussion of a proposal to hold the meeting one week later (on the 15th), the proposal was rejected by the Association, and the original recommendation accepted without modification.

The Executive Committee has decided not to allow a discount to the Trade on the Transactions.

The formation of a library is not among the objects of the Association; nevertheless, the Committee has instructed the Secretary not to refuse such works as may be offered by way of gift or exchange.

The Committee appointed to nominate officers for the year 1883-84 reported as follows:—

For *President*,— Professor Martin L. D'Ooge, Michigan University, Ann Arbor, Mich.

For *Vice-Presidents*,— Professor Tracy Peck, Yale College, New Haven, Conn.;
Professor James C. Van Benschoten, Wesleyan University, Middletown, Conn.

For *Secretary and Curator*,— Professor Charles R. Lanman, Harvard College, Cambridge, Mass.

For *Treasurer*,— Professor Edward S. Sheldon, Harvard College, Cambridge, Mass.

For additional members of the *Executive Committee*, —

Professor Basil L. Gildersleeve, Johns Hopkins University, Baltimore, Md.

Professor Francis A. March, Lafayette College, Easton, Pa.

Professor Thomas R. Price, Columbia College, New York, N. Y.

Dr. J. Hammond Trumbull, Hartford, Conn.

Professor William D. Whitney, Yale College, New Haven, Conn.

On motion, the report was accepted, and the persons therein named were declared elected to the offices to which they were respectively nominated.

The reading of papers was resumed.

14. Hamlet's "Dram of Eale" and what it "Doth," by Dr. C. P. G. Scott, of Columbia College, New York.

The whole passage, Hamlet, i. 4. 17-38, "This heavy-headed revel, east and west," etc., is diffuse, involved, and repetitious, but to a careful reader it is clear enough, except the last three lines: —

The dram of eale
Doth all the noble substance of a doubt
To his own scandal.

I. The first problem is to find the infinitive required by *doth*, and this must be concealed in *of a doubt*. The statement evidently intended is not true always, but it is true often. The qualification *oft* is therefore required, and should be read in place of *of*. *Oft* is used above in a statement, "so, oft it chanced," of which the lines in dispute are a summarized repetition. Read *oft* rather than *often*, since the latter was a new word in Shakespeare's time, and less common than *oft*, even in prose.

What now is the infinitive disguised by *a doubt*? The following suggestions have been made: *doubt*, in the sense "throw doubt upon," but this meaning is unsupported; *dout*, in the sense "destroy," but this sense is not apposite, and *dout* does not have this sense, and is at best a very rare word, occurring in two passages of Shakespeare at most, and with the sense "do out, i. e. put out, extinguish"; *abate* is a conjecture of Hudson, but the sense assigned it, "depress," is not suitable; *attaint*, *debase*, and other conjectures, may be passed by. Dr. Scott suggests *corrupt*.

II. What is the thing that "corrupts the noble substance" of a man's reputation and character, and brings it into "scandal"? It is the "dram of eale," a "dram," i. e. "a little" of something bad. The quarto of 1611 and the undated quarto have *eafe*; the quarto of 1604 reads *eale*, and this is believed to be right as against *eafe*.

The reading *eafe* suggested Theobald's emendation *base*; but the use of the adjective without the definite article in place of the substantive is not at all frequent; *base* occurs 135 times in the plays in the sense "degraded, low, mean, ordinary," but never in the sense of "baseness." Similar objections militate against the emendation *vile*. The conjectural reading *bale* gives no good sense. *Ill* is a plausible conjecture, but, considering the frequency of the word, it is hard to see how it could be corrupted to *eale*.

I believe the right word is *evil*. *Evil*, in the exact sense here required, namely, a moral taint, a "vicious mole of nature," is common in Shakespeare and everywhere. In this and other shades of meaning the noun occurs sixty-one times in the plays, twenty-two times at the end of a verse, as in the line in question. As an adjective *evil* is found twenty-one times, as an adverb twice. But how came *evil* to be printed *eale*? The metre allows a final atonic syllable, but only, or usually, before a natural pause. There is no natural pause here, and so the atonic syllable may have been suppressed by contraction, leaving an accented monosyllable at the end, as required. That is, *evil* (or rather *euil*, as then spelt), pronounced *euil* (ɛ as in *they*), was contracted to *el*, spelt phonetically (but with the already conventional "silent" final *e*) *eale*; *ea* being then the recognized digraph for the *ɛ* sound, which digraph still survives with that sound in *break*, *great*, *yea*, in the "Irish" pronunciation of *speak*, *eat*, *meat*, *please*, *reason*, etc., and, with slight modifications since developed, in the modern *bear*, *tear*, *wear*, *head*, *dead*, *stead*, *bread*, *pleasant*, etc.

This pronunciation of *ea* gives the point to Falstaff's pun, which most readers fail to appreciate: "If reasons (pronounced *rēznz*, as if 'raisins,' cf. M. E. spelling *reisins*, Alisaunder 5193; also *raisins*, as now) were as plenty as blackberries, I would give no man a reason upon compulsion." 1 Hen. IV., ii. 4.

This contraction of *euil* (*euil*, *euel*, *eule*) to *eale* is paralleled by the very common contractions of *ever* (*euer*) to *e'er*, often spelt *ere* in Shakespeare (compare *or ever*, developed from *or ere*, supposed to be for *or e'er*), *never* (*neuer*) to *ne'er*, often spelt *nere*, *even* (*euen*) to *e'en*, often spelt *ene* (so *good even* contracts to *good den* and *godden*). So *devil* (*deuil*, *deuel*) contracts to Middle-English *del* (an occasional form), Scottish *deil*, *deel*, provincial English *deel*, *deele*, *dewle*, and *dule*. The Devil is simply invaluable to dramatists. The word occurs 280 times in Shakespeare's plays, 123 times in prose, and 157 times in verse. The metre often requires it to be a monosyllable, but I have not taken the trouble to examine all the instances in the original editions to find out whether it is ever printed as an obvious monosyllable. Such contractions, however, occur much earlier than Shakespeare's time:—

In *Instructions for Parish Priests* by John Myrc, written about A. D. 1400 (ed. Edw. Peacock, London, 1868), *del* and *el* rhyme (lines 360–365):—

Wychehafte and telynge,
Forbode thou hem for any thyng;
For whoso be-leueth in the fay
Mote be-leue thus by any way,
That hyt ys a sleghthe of the *del*,
That maketh a body to cache *el*.

The editor notes: "*del* or *de(ue)l*; *el* or *e(ue)l*."

In *Specimens of Lyric Poetry* (ed. T. Wright, London, 1842) *del* again occurs (p. 111):—

The *del* hym to-drawe.

In Halliwell's *Dictionary of Archaic and Provincial Words* (9th ed., London 1878) appears the entry:—

Eile, *Evil*. Nominale MS.

In the *Ancren Riwele*, written about A. D. 1200 (ed. J. Morton, London, 1853), occurs a word spelt variously *eile*, *eil*, *el*:—

The blake deth lesse *eile* to then eien (p. 50).

Mid gode riht muwen eithurles beon ihoten *eil*-thurles, vor heo habbeth idon muchel *eil* to moni on ancre (p. 62).

Theo thet on eni *uvel* doth (var. *eil*; p. 186).

Uuele iheowed (var. *el*; p. 368).

But may not *eile*, *eil*, *el*, in these passages, be the M. E. substantive in the sense of "pain, harm," associated with M. E. *eile*, *eil*, "painful, troublesome," from A. S. *egle*, cognate with Gothic *aglūs*, *δύσκολος*? It may be. Note, however, that this alleged M. E. substantive occurs only in these passages, if it occurs anywhere, and that there is no corresponding A. S. substantive *eglu*, associated with *egle*, though there is a Gothic substantive *aglo*, "trouble, *θλίψις*." Note, also, that in two of the passages from the Ancren Riwe *eil* or *el* actually occurs as a variant of *uvel* (= *euel*), in one of the two (p. 368) as an *adverb*. There is no M. E. or A. S. adverb associated with *eile* or *egle*, "troublesome." (The verb is very common: A. S. *eglian*, M. E. *eilen*, E. *ail*.) Still, the loss of *u* (= *v*), between two vowels is so rare at this early period that, while one may consider *eil*, *eile*, in the passages cited, or in some of them, to be the same word as *euel*, the influence of the other *eile*, *eil*, "troublesome," upon the form must be admitted. Finally, we are not to ignore the influence of M. E. *ille* (E. *ill*), from Icel. *illr*, earlier *illr*, Swed. *illa*, *ill-*, Dan. *ilde*, originally identical with *euel*.

Whether the view here set forth as to the reason why *euel* (*euil*, *evil*) appears as *eale* can be sustained or not, I have no doubt that *evil* is the word intended. The lines in dispute, as thus emended, are not particularly brilliant or original; but they will do. They have caused more controversy than they are worth *per se*. But they are not *per se*. They are a part of "Hamlet."

This paper may be found printed *in extenso* in *Shakespeareana* for November, 1883.

Remarks were made upon this paper by Prof. F. A. March.

He said that he had been accustomed to think that the errors in this passage were from misreading rather than mishearing. The main mistake in *eale* was reading *a* for *u*, which was of course Shakespeare's way of writing the *v* of the *evil*; *eule* is one of the spellings of *evil* in early English (see Morris's *Specimens*, Vol. I., s. v.), and Shakespeare may have written it here; but whether he wrote *eule*, *euel*, *euil*, the *ductus literarum* is easy—for a printer who has a *dram* of *ale* in his head. Reading *a* for *u* probably occurs also in Julius Cæsar, ii. 1. 83:—

For if thou path thy native semblance on.

Path for *putte*.

The great trouble in the passage has been with *of a doubt*. The meaning is, however, fairly certain. It must be, as Prof. Scott says, "The little evil corrupts the whole substance," and probably by pervading, "o'erleavening" it. But Shakespeare uses *subdue* in this sense:—

My nature is *subdu'd*

To what it works in, like the dyer's hand. — Sonn. cxi.

His face *subdu'd*

To penetrative shame. — Ant. and Cleo., iv. 14. 74.

My heart's *subdu'd*

Euen to the very quality of my lord. — Othello, i. 3. 251.

Read then,

The dram of evil
Doth all the noble substance oft *subdue*
To his own scandal.

And you have a striking Shakespearian figure, and a characteristic rhythmical repetition to boot. I had cherished this reading as my own, — the Cambridge collators do not give it, — but Mr. Furness has found it in *Chambers's Household Shakespeare*, to the editors of which it was suggested, it seems, by Mr. Swynfen Jervis.

15. On Slighted Vowels in English Unaccented Syllables, by Professor W. D. Whitney.

Hardly any language goes so far as ours in not only lightening the force and quantity of its unaccented vowels, but also effacing their distinctive character, and reducing them toward or to the so-called neutral vowel-sound, or utterance in the position of breathing. The various kinds and degrees of this reduction were illustrated in the paper, and the methods of their successful notation were discussed.

Remarks on this paper were made by Messrs. Taylor, March, Seymour, Whitney, Hewett, and Weston.

16. On so-called Tmesis, by Professor Thomas D. Seymour, of Yale College, New Haven, Conn.

Τὸ μὴ καλῶς λέγειν οὐ μόνον εἰς αὐτὸ τοῦτο πλημμελεῖς ἀλλὰ καὶ κακὸν τι ἐμποιεῖ ταῖς ψυχαῖς. The grammatical term *tmesis* is pernicious. It suggests to the better students a surgical operation, the severing of a preposition from the verb to which it rightly belongs. It is evident that the term was originally used in accordance with this view. As in all other grammatical matters, Attic prose usage was the norm; all deviations from that were considered irregularities. Ennius doubtless thought that he was doing only what Homer had done before him when he wrote "*saxo cere comminuit brum*"; he did not see why verbs alone should be dissected and the *disiecta membra* scattered in the sentence where convenience prompted. Most American philologists feel first a wrench and then an emotion of triumph when they overcome their inherited tendency to say that "the preposition is separated from the verb by tmesis." But the burden of proof still seems to be thrown upon those who say that the position of the preposition was originally as free as that of any adverb or modifying particle; that its use was simply directive, to explain the relation between the verb and its case, or to modify the verb alone; and that what is called anastrophe gives us the original accent of the preposition unchanged by the later more intimate connection between the preposition and the noun or verb.

Perhaps it would be more rational to separate preposition and verb in Homer, unless there is distinct evidence that they were considered as one word. Such evidence might be found in the meaning of the compound verb when it differs from the meaning of the simple verb plus the preposition. More distinct evidence is found in the change of quantity of the initial vowel of ἀπονέουτο. The *a* was

lengthened, not by the poet because of the exigencies of the metre, but by the Greek people themselves, who disliked the too frequent recurrence of short syllables. The practice of Demosthenes is well known. This may be illustrated by ἄθανατος κ. τ. λ., which are found in the scenic poets, and thus settled as the pronunciation of the people. Still more familiar is the rule for the comparison of adjectives, which gives us σοφώτερος, but πιστότερος, a rule which was not firmly fixed in Homer's time. In ψ 361 we read σοὶ δὲ γύναϊ τόδ' ἐπιτέλλω πινύτῃ περ ἐούσῃ. In order to justify the ἐπὶ by the analogy of μ 209, οὐ μὲν δὴ τόδε μείζον ἐπὶ κακὸν κ. τ. λ., we have to separate the ἐπὶ from the verb, and explain the ἱ as justified by the caesura. A stronger case is that of ἀποαιρεῖσθαι, A 230, 275. The hiatus is justified best by its place in the verse; in the one verse ἀπο comes before the diaeresis after the first foot; in the other, it comes before the bucolic diaeresis.

We seem thus to find two words in which in our texts the preposition is wrongly attached to the verb. This removes the presumption that the two are to be considered as a compound whenever this is possible. Some authorities think that ἀπό is never adverbial in Homer, but we have seen two probable examples. But if the two have not become one word when the preposition immediately precedes the verb and modifies it, the presumption is much stronger that, if the preposition in Homer is separated from the verb, it simply modifies it, and we are not to say that it is "an example of tmesis."

17. The Personal Element in Dactylic Hexameters, by Professor F. A. March, of Lafayette College, Easton, Pa.

In the so-called dactylic hexameter, so much freedom is allowed in the use of dactyls or spondees, and of different kinds of dactyls as classified by the position of the prose accents, and in the management of the caesuras, that it is next to impossible that any maker of many verses should fail to show his personal preferences for particular cadences or combinations of feet.

In 1879, at the Newport meeting of the Association, when a paper was read on Geddes's view of the Composition of the Iliad, Professor March suggested that a study of the meter would show its truth or falsity. The facts of the present paper are given to enforce this suggestion upon our Grecians, and no pretence is made that they are thorough inductions.

The following table shows the number and distribution of the spondees in a hundred lines of Longfellow (Evangeline, Prelude; I. 1. 1-40; II. v. 1-40), Goethe (Hermann und Dor. I. 1-100), Vergil (Aeneid I. 1-20; II. 1-60; IX. 431-450), Ovid (Met. I. 1-20; XI. 591-610, 621-640; XV. 96-115, 810-829), Theocritus (Idyl. I. 1-40, 101-120; II. 1-20; VIII. 1-20), Hesiod (Works and Days, I. 1-100), Odyssey (I. 1-100), Iliad (I. 1-100).

Foot.	1st.	2d.	3d.	4th.	5th.	Total.
Longfellow,	20	44	45	45		154
Goethe,	60	22	54	52		188
Vergil,	44	37	46	51		178
Ovid,	15	52	61	45		173
Theocritus,	36	51	36	11	1	134 + 1
Hesiod,	30	43	11	25	6	109 + 6
Odyssey,	33	42	16	22	4	113 + 4
Iliad,	45	35	18	31	4	129 + 4

These counts were made in sections of twenty lines each. The general type of verse given by these totals is also given in most of the selections by the totals of each section. Thus, in Longfellow the sections give the following table:—

Foot.	1st.	2d.	3d.	4th.	5th.
Prelude,	3	6	5	5	
I. I. 1-20,	3	8	11	8	
I. I. 21-40,	4	10	8	9	
II. v. 1-20,	5	12	10	12	
II. v. 21-40,	5	8	11	11	
Total,	20	44	45	45	

In Goethe:—

Foot.	1st.	2d.	3d.	4th.	5th.
H. & D. 1-20,	15	5	9	15	
H. & D. 21-40,	13	4	14	12	
H. & D. 41-60,	10	3	9	12	
H. & D. 61-80,	12	5	11	6	
H. & D. 81-100,	10	5	11	7	
Total,	60	22	54	52	

Plain differences are seen even in this simple counting of the feet. The beginning of the verses shows the personal element best. Longfellow begins with a dactyl by preference, and lets spondee come in the three following places with nearly equal frequency. Goethe begins with a spondee followed by a dactyl, then two spondees. To indicate that the difference is a personal matter and not a result of the different languages, the following sections are given of Voss's dedication of his translation of the *Iliad* into German:—

Foot.	1st.	2d.	3d.	4th.	5th.
Lines 1-20,	6	6	6	4	1
Lines 21-40,	5	6	9	7	
Lines 41-60,	5	6	7	3	
Lines 61-80,	9	4	11	8	1
Lines 80-92,	5	2	6	4	

Vergil is more like Goethe, and Ovid like Longfellow, in the beginning of the verse; but in Ovid there is a characteristic predominance of the spondee in the third foot. Theocritus begins somewhat like Longfellow, but his third foot is like his first, and the verse takes a run of dactyls in the fourth and fifth places. The verses of Hesiod, the *Odyssey*, and the *Iliad*, as given in the table, show the same type of verse, as marked by the whole number of spondees, and by the third place, where the verse is divided, which is prevaillingly a dactyl: sections of twenty verses are not infrequently without a single spondee in the third place, or with fewer spondees in the third than the fifth. There are more dactyls in the fourth place than in the first or second. But the first hundred lines of the *Odyssey* agree with Hesiod in the relation of the first to the second place ($30 < 43$ and $33 < 42$), while the corresponding lines of the *Iliad* invert the relation ($45 > 35$). We may take these as the ancient Achillean type and the Odyssean type. The *Iliad* will then be found to be Achillean in some parts, Odyssean in others.

The Catalog is Achillean. Beginning with II. 500, the hundreds run

46	40	24	33	10
42	39	27	30	16
43	41	18	42	7
40	31	17	27	14

None of the sections of twenty lines vary much from the type; 540-560 has 8...10 in the first two places; 620-640 and 700-720 both hav 7...8. The ninth book, the Embassy, is also Achillean; only one of the hundred lines makes an average of the other type, and that contains a talk of Ulysses, the beginning of which is in a section counting up 5...12. Other sections vary somewhat.

The parting of Hector and Andromache, on the other hand, is Odyssean: the hundreds run, beginning VI. 230,

36	50	10	39	4
30	38	13	20	11
35	37	14	34	2

The tenth book, Doloneia, is Achillean in the introductory councils, but at line 140 where Ulysses comes in, the meter changes; 140-160 sum up,

4	10	6	2	1
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The hundreds are :—

44	37	14	19	10
40	40	16	24	1
35	41	22	28	5
41	47	17	29	7
36	42	18	26	2
38	40	14	17	3

In book eighteenth, Hoplopoia, the hundreds ar :—

27	37	13	21	4
33	41	11	37	4
27	40	18	28	10
36	38	14	28	4
48 >	38	14	27	7
39	46	17	25	7

The encounter of Thetis and Vulcan, 380-420, the making of the shield and the description of its war scenes, 460-540, ar in Achillean, and explain the condition of 400-500.

The numbers of the hundred of the second book ar :—

43	33	18	34	2
44	32	23	38	8
38 <	44	9	38	4
43	38	16	36	9
38 <	42	15	41	4

The third hundred includes the Thersites affair; the fifth includes the ornate description of sacrifices, and the series of similes describing the advancing army. And so with the other books. The eighth has for the first two feet of its hundreds 47 | 43, 49 | 41, 37 < 42, 39 < 44, 48 | 40, 30 | 29. The third book has

40 | 40, 39 | 31, 42 | 42, 31 < 49, 23 < 25. The twenty-third has 35 < 38, 30 < 34, 43 | 37, 46 | 43, 45 | 40, 41 | 40, 39 < 42, 30 < 41, 41 | 37. The twenty-fourth has 42 < 45, 38 | 30, 35 | 27, 33 < 36, 43 < 46, 40 < 45, 45 | 38, 41 | 40. Whether these variations indicate any change of authorship, or merely change of theme and motiv, is not to be decided without a comprehensiv study of both the *Iliad* and *Odyssey*. They ar found also in the *Odyssey*.

Remarks were made on this paper by Professor Hewett.

The conclusiveness or even the probability of the results attained by any such investigation as this depends, of course, upon the completeness of the examinations of authors. In the case of Goethe, it would be highly desirable to compare the metre of *Hermann und Dorothea* with that of Voss's *Luise*. It is certain that we should not have had *Hermann und Dorothea* in its present form had not Voss's charming idyl preceded it. Similarly Voss's translation of Homer should have been compared; for by it the hexameter was first naturalized in German, and Goethe admired it greatly. In like manner I should look for the sources of Longfellow's metres in the German and Scandinavian authors (especially Tegnér) rather than in the classical poets, and should seek the sources of the *Hiawatha* in the Finnish epic *Kalevala*.

18. Report of the Committee on the Reform of English Spelling, by the Chairman, Professor F. A. March, of Lafayette College, Easton, Pa.

In the exercise of the power to act which was givn to the Committee at the last meeting in response to the comunication of the Philological Society of England, inquiring whether it was practicabl to efect a complete agreement upon amendments of spelling, so that "a joint scheme miht be put forth under the authority of the two chief filological bodies of the English-speaking world," the Committee submitted to the Philological Society of England, as a basis for the joint scheme, the lists of amended words and the rules for amendment containd in their report for 1881, as interpreted by the pamflet on "Partial Corections" issued by the Philological Society in 1881.

At a meeting of the Philological Society, April 20, 1883, it was voted unanimously to omit certain of the corections formerly recommended, so as to bring about an agreement between the two societies in accordance with the proposal of your Committee. The following scheme of partial reform is now jointly aproved by the Philological Society of England and the American Philological Asociation, and is recommended for imediate use.

1. e. — Drop silent *e* when fonetically useless, as in *live, vineyard, believe, bronze, single, engine, granite, eaten, rained*, etc.
2. ea. — Drop *a* from *ea* having the sound of *ě*, as in *feather, leather, jealous*, etc.
Drop *e* from *ea* having the sound of *a*, as in *heart, hearken*.
3. eau. — For *beauty* uze the old *beuty*.
4. eo. — Drop *o* from *eo* having the sound of *ě*, as in *jeopardy, leopard*.
For *yeoman* write *yoman*.
5. i. — Drop *i* of *parliament*.

6. o. — For *o* having the sound of *ũ* in *but*, write *u* in *above* (*abuv*), *dozen*, *some* (*sum*), *tongue* (*tung*), and the like.
For *women* restore *wimen*.
7. ou. — Drop *o* from *ou* having the sound of *ũ*, as in *journal*, *nourish*, *trouble*, *rough* (*ruf*), *tough* (*tuf*), and the like.
8. u. — Drop silent *u* after *g* before *a*, and in nativ English words, as *guarantee*, *guard*, *guess*, *guest*, *guild*, *guilt*.
9. ue. — Drop final *ue* in *apologue*, *catalogue*, etc.; *demagogue*, *pedagogue*, etc.; *league*, *colleague*, *harangue*, *tongue* (*tung*).
10. y. — Spel *rhyme* rime.
11. Dubl consonants may be simplified : —
Final *b*, *d*, *g*, *n*, *r*, *t*, *f*, *l*, *z*, as *ebb*, *add*, *egg*, *inn*, *purr*, *butt*, *bailiff*, *dull*, *buzz* (not *all*, *hall*).
Medial before another consonant, as *battle*, *ripple*, *written* (*writn*).
Initial unaccented prefixes, and other unaccented syllabls, as in *abbreviate*, *accuse*, *affair*, etc., *curvetting*, *traveller*, etc.
12. b. — Drop silent *b* in *bomb*, *crumb*, *debt*, *doubt*, *dumb*, *lamb*, *limb*, *numb*, *plumb*, *subtle*, *succumb*, *thumb*.
13. c. — Change *c* back to *s* in *cinder*, *expence*, *fierce*, *hence*, *once*, *pence*, *scarce*, *since*, *source*, *thence*, *tierce*, *whence*.
14. ch. — Drop the *h* of *ch* in *chamomile*, *choler*, *cholera*, *melancholy*, *school*, *stomach*.
Change to *k* in *ache* (*ake*), *anchor* (*anker*).
15. d. — Change *d* and *ed* final to *t* when so pronounced, as in *crossed* (*crost*), *looked* (*lookt*), etc., unless the *e* affects the preceding sound, as in *chafed*, *chanced*.
16. g. — Drop *g* in *feign*, *foreign*, *sovereign*.
17. gh. — Drop *h* in *aghaſt*, *burgh*, *ghost*.
Drop *gh* in *haughty*, *though* (*tho*), *through* (*thru*).
Change *gh* to *f* where it has that sound, as in *cough*, *enough*, *laughter*, *tough*, etc.
18. l. — Drop *l* in *could*.
19. p. — Drop *p* in *receipt*.
20. s. — Drop *s* in *aisle*, *demesne*, *island*.
Change *s* to *z* in distinctiv words, as in *abuse* verb, *house* verb, *rise* verb, etc.
21. sc. — Drop *c* in *scent*, *scythe* (*ſithe*).
22. tch. — Drop *t*, as in *catch*, *pitch*, *witch*, etc.
23. w. — Drop *w* in *whole*.
24. ph. — Write *f* for *ph*, as in *philosophy*, *sphere*, etc.

On motion, the Report was aproved, and the comittee appointed in 1875 was continued for another year. It now consists of March (Chairman), W. F. Allen, Child, Lounsbury, Price, Trumbull, and Whitney.

On motion of Professor Whitney, it was voted that the following minutes be placed on the printed records : —

The American Philological Association desires to express its deep and grateful sense of obligation to Mr. Charles J. Buckingham, of Poughkeepsie, N. Y., for his faithful services to the Association in performing through a period of seven years the duties of Treasurer, and its sincere regret that the condition of his health prevents him from longer retaining the office he has filled so well.

It was also voted that

The American Philological Association returns its hearty thanks to Wesleyan University for the use of its halls for the meetings of the Association, and to the Faculty of the University and the gentlemen of the Eclectic Society for the pleasant reception at the Society's Chapter House.

On motion, the Association then adjourned.

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1883-84.

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 Public Library of Victoria, Melbourne, Australia.
 Sir George Grey's Library, Cape Town, Africa.
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 Biblioteca Nazionale, Florence, Italy.
 Reale Accademia delle Scienze, Turin.
 Société Asiatique, Paris, France.
 Athénée Oriental, Paris.
 Curatorium of the University, Leyden, Holland.
 Bataviaasch Genootschap van Kunsten en Wetenschappen, Batavia, Java.
 Royal Prussian Academy of Sciences, Berlin, Germany.
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[Number of foreign Institutions, 35.]

[Total, (232 + 55 + 35 =) 322.]

CONSTITUTION

OF THE

AMERICAN PHILOLOGICAL ASSOCIATION.

ARTICLE I. — NAME AND OBJECT.

1. This Society shall be known as "The American Philological Association."
2. Its object shall be the advancement and diffusion of philological knowledge.

ARTICLE II. — OFFICERS.

1. The officers shall be a President, two Vice-Presidents, a Secretary and Curator, and a Treasurer.
2. There shall be an Executive Committee of ten, composed of the above officers and five other members of the Association.
3. All the above officers shall be elected at the last session of each annual meeting.

ARTICLE III. — MEETINGS.

1. There shall be an annual meeting of the Association in the city of New York, or at such other place as at a preceding annual meeting shall be determined upon.
2. At the annual meeting, the Executive Committee shall present an annual report of the progress of the Association.
3. The general arrangements of the proceedings of the annual meeting shall be directed by the Executive Committee.
4. Special meetings may be held at the call of the Executive Committee, when and where they may decide.

ARTICLE IV. — MEMBERS.

1. Any lover of philological studies may become a member of the Association by a vote of the Executive Committee and the payment of five dollars as initiation fee, which initiation fee shall be considered the first regular annual fee.

2. There shall be an annual fee of three dollars from each member, failure in payment of which for two years shall *ipso facto* cause the membership to cease.

3. Any person may become a life member of the Association by the payment of fifty dollars to its treasury, and by vote of the Executive Committee.

ARTICLE V. — SUNDRIES.

1. All papers intended to be read before the Association must be submitted to the Executive Committee before reading, and their decision regarding such papers shall be final.

2. Publications of the Association, of whatever kind, shall be made only under the authorization of the Executive Committee.

ARTICLE VI. — AMENDMENTS.

Amendments to this Constitution may be made by a vote of two thirds of those present at any regular meeting subsequent to that in which they have been proposed.

PUBLICATIONS OF THE ASSOCIATION.

THE annually published "Proceedings" of the American Philological Association contain an account of the doings at the annual meeting, brief abstracts of the papers read, reports upon the progress of the Association, and lists of its officers and members.

The annually published "Transactions" give the full text of such articles as the Executive Committee decide to publish. The Proceedings are bound with them as an Appendix.

The following tables show the authors and contents of the first twelve volumes of Transactions :

1869-1870. — Volume I.

Hadley, J. : On the nature and theory of the Greek accent.

Whitney, W. D. : On the nature and designation of the accent in Sanskrit.

Goodwin, W. W. : On the aorist subjunctive and future indicative with *ῥῶς* and *οὐ μή*.

Trumbull, J. Hammond : On the best method of studying the North American languages.

Haldeman, S. S. : On the German vernacular of Pennsylvania.

Whitney, W. D. : On the present condition of the question as to the origin of language.

Lounsbury, T. R. : On certain forms of the English verb which were used in the sixteenth and seventeenth centuries.

Trumbull, J. Hammond : On some mistaken notions of Algonkin grammar, and on mistranslations of words from Eliot's Bible, etc.

VanName, A. : Contributions to Creole grammar.

Proceedings of the preliminary meeting (New York, 1868), of the first annual session (Poughkeepsie, 1869), and of the second annual session (Rochester, 1870).

1871. — Volume II.

Evans, E. W. : Studies in Cymric philology.

Allen, F. D. : On the so-called Attic second declension.

Whitney, W. D. : Strictures on the views of August Schleicher respecting the nature of language and kindred subjects.

Hadley, J. : On English vowel quantity in the thirteenth century and in the nineteenth.

March, F. A. : Anglo-Saxon and Early English pronunciation.

Bristed, C. A. : Some notes on Ellis's Early English Pronunciation.

Trumbull, J. Hammond : On Algonkin names for man.

Greenough, J. B. : On some forms of conditional sentences in Latin, Greek, and Sanskrit.

Proceedings of the third annual session, New Haven, 1871.

1872. — Volume III.

Evans, E. W. : Studies in Cymric philology.

Trumbull, J. Hammond : Words derived from Indian languages of North America.

Hadley, J. : On the Byzantine Greek pronunciation of the tenth century, as illustrated by a manuscript in the Bodleian Library.

Stevens, W. A. : On the substantive use of the Greek participle.

Bristed, C. A. : Erroneous and doubtful uses of the word *such*.

Hartt, C. F. : Notes on the Lingoa Geral, or Modern Tupí of the Amazonas.

Whitney, W. D. : On material and form in language.

March, F. A. : Is there an Anglo-Saxon language ?

March, F. A. : On some irregular verbs in Anglo-Saxon.

Trumbull, J. Hammond : Notes on forty versions of the Lord's Prayer in Algonkin languages.

Proceedings of the fourth annual session, Providence, 1872.

1873. — Volume IV.

Allen, F. D. : The Epic forms of verbs in *ᾠ*.

Evans, E. W. : Studies in Cymric philology.

Hadley, J. : On Koch's treatment of the Celtic element in English.

Haldeman, S. S. : On the pronunciation of Latin, as presented in several recent grammars.

Packard, L. R. : On some points in the life of Thucydides.

Goodwin, W. W. : On the classification of conditional sentences in Greek syntax.

March, F. A. : Recent discussions of Grimm's law.

Lull, E. P. : Vocabulary of the language of the Indians of San Blas and Caledonia Bay, Darien.

Proceedings of the fifth annual session, Easton, 1873.

1874. — Volume V.

Tyler, W. S. : On the prepositions in the Homeric poems.

Harkness, A. : On the formation of the tenses for completed action in the Latin finite verb.

Haldeman, S. S. : On an English vowel-mutation, present in *cag*, *keg*.

Packard, L. R. : On a passage in Homer's *Odyssey* (x. 81-86).

Trumbull, J. Hammond : On numerals in American Indian languages, and the Indian mode of counting.

Sewall, J. B. : On the distinction between the subjunctive and optative modes in Greek conditional sentences.

Morris, C. D. : On the age of Xenophon at the time of the Anabasis.

Whitney, W. D. : $\Phi\upsilon\sigma\epsilon\iota$ or $\theta\acute{\epsilon}\sigma\epsilon\iota$ — natural or conventional ?

Proceedings of the sixth annual session, Hartford, 1874.

1875.— Volume VI.

Harkness, A. : On the formation of the tenses for completed action in the Latin finite verb.

Haldeman, S. S. : On an English consonant-mutation, present in *proof*, *prove*.

Carter, F. : On Begemann's views as to the weak preterit of the Germanic verbs.

Morris, C. D. : On some forms of Greek conditional sentences.

Williams, A. : On verb-reduplication as a means of expressing completed action.

Sherman, L. A. : A grammatical analysis of the Old English poem "The Owl and the Nightingale."

Proceedings of the seventh annual session, Newport, 1875.

1876.— Volume VII.

Gildersleeve, B. L. : On $\epsilon\iota$ with the future indicative and $\acute{\epsilon}\alpha\nu$ with the subjunctive in the tragic poets.

Packard, L. R. : On Grote's theory of the structure of the Iliad.

Humphreys, M. W. : On negative commands in Greek.

Toy, C. H. : On Hebrew verb-etymology.

Whitney, W. D. : A botanico-philological problem.

Goodwin, W. W. : On *shall* and *should* in protasis, and their Greek equivalents.

Humphreys, M. W. : On certain influences of accent in Latin iambic trimeters.

Trumbull, J. Hammond : On the Algonkin verb.

Haldeman, S. S. : On a supposed mutation between *l* and *u*.

Proceedings of the eighth annual session, New York, 1876.

1877.— Volume VIII.

Packard, L. R. : Notes on certain passages in the Phaedo and the Gorgias of Plato.

Toy, C. H. : On the nominal basis of the Hebrew verb.

Allen, F. D. : On a certain apparently pleonastic use of $\omega\varsigma$.

Whitney, W. D. : On the relation of surd and sonant.

Holden, E. S. : On the vocabularies of children under two years of age.

Goodwin, W. W. : On the text and interpretation of certain passages in the Agamemnon of Aeschylus.

Stickney, A. : On the single case-form in Italian.

Carter, F. : On Willmann's theory of the authorship of the Nibelungenlied.

Sihler, E. G. : On Herodotus's and Aeschylus's accounts of the battle of Salamis.

Whitney, W. D. : On the principle of economy as a phonetic force.

Carter, F. : On the Kurenberg hypothesis.

March, F. A. : On dissimilated gemination.

Proceedings of the ninth annual session, Baltimore, 1877.

1878. — Volume IX.

- Gildersleeve, B. L. : Contributions to the history of the articular infinitive.
 Toy, C. H. : The Yoruban language.
 Humphreys, M. W. : Influence of accent in Latin dactylic hexameters.
 Sachs, J. : Observations on Plato's *Cratylus*.
 Seymour, T. D. : On the composition of the *Cynegeticus* of Xenophon.
 Humphreys, M. W. : Elision, especially in Greek.
 Proceedings of the tenth annual session, Saratoga, 1878.

1879. — Volume X.

- Toy, C. H. : Modal development of the Semitic verb.
 Humphreys, M. W. : On the nature of *cæsure*.
 Humphreys, M. W. : On certain effects of elision.
 Cook, A. S. : Studies in the *Helianth*.
 Harkness, A. : On the development of the Latin subjunctive in principal clauses.
 D'Ooge, M. L. : The original recension of the *De Corona*.
 Peck, T. : The authorship of the *Dialogus de Oratoribus*.
 Seymour, T. D. : On the date of the *Prometheus* of Aeschylus.
 Proceedings of the eleventh annual session, Newport, 1879.

1880. — Volume XI.

- Humphreys, M. W. : A contribution to infantile linguistics.
 Toy, C. H. : The Hebrew verb-termination *un*.
 Packard, L. R. : The beginning of a written literature in Greece.
 Hall, I. H. : The declension of the definite article in the Cypriote inscriptions.
 Sachs, J. : Observations on Lucian.
 Sihler, E. G. : Virgil and Plato.
 Allen, W. F. : The battle of Mons Graupius.
 Whitney, W. D. : On inconsistency in views of language.
 Edgren, A. H. : The kindred Germanic words of German and English, exhibited with reference to their consonant relations.
 Proceedings of the twelfth annual session, Philadelphia, 1880.

1881. — Volume XII.

- Whitney, W. D. : On Mixture in Language.
 Toy, C. H. : The home of the primitive Semitic race.
 March, F. A. : Report of the committee on the reform of English spelling.
 Wells, B. W. : History of the *a*-vowel, from Old Germanic to Modern English.
 Seymour, T. D. : The use of the aorist participle in Greek.
 Sihler, E. G. : The use of abstract verbal nouns in *-σας* in Thucydides.
 Proceedings of the thirteenth annual session, Cleveland, 1881.

1882. — Volume XIII.

Hall, I. H. : The Greek New Testament as published in America.

Merriam, A. C. : Alien intrusion between article and noun in Greek.

Peck, T. : Notes on Latin quantity.

Owen, W. B. : Influence of the Latin syntax in the Anglo-Saxon Gospels.

Wells, B. W. : The Ablaut in English.

Whitney, W. D. : General considerations on the Indo-European case-system.

Proceedings of the fourteenth annual session, Cambridge, 1882.

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